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SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
BULLETIN 78

THE NATIONAL GALLERY OF ART

CATALOGUE OF A SELECTION OF ART OBJECTS FROM THE FREER COLLECTION EXHIBITED IN THE NEW BUILDING OF THE NATIONAL MUSEUM

APRIL 15 TO JUNE 15, 1912

WASHINGTON
GOVERNMENT PRINTING OFFICE
1912

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INTRODUCTORY NOTE.

The history of the munificent gift to the Nation, of which a foretaste is permitted through the present exhibition, is, briefly, as follows:

In 1904 Mr. Charles L. Freer, of Detroit, Mich., transmitted to the Smithsonian Institution an offer to bequeath or make present conveyance of title to his extensive art collections to the Institution or the United States Government, and to furnish the means for erecting, after his death, a suitable building to receive them. In his communication Mr. Freer explained that—

These several collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ and ending to-day. No attempt has been made to secure specimens from unsympathetic sources, my collecting having been confined to American and Asiatic schools. My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind.

These collections I desire to retain during my life for the enjoyment of students, my friends and myself, and for the further purpose of making additions and improvements from time to time. Believing that good models only should be used in artistic instruction, I wish to continue my censorship, aided by the best expert advice, and remove every undesirable article, and add in the future whatever I can obtain of like harmonious standard quality.

This generous proposition was accepted by the Board of Regents of the Institution at their annual meeting on January 24, 1906, in the following terms:

The Board of Regents, recognizing the great value to the people of the United States of the art collection so generously offered by Mr. Charles L. Freer, of Detroit, Mich.:

Resolved, That the Board of Regents of the Smithsonian Institution do hereby accept the tender of Mr. Freer to make present conveyance to the Institution of the title to his art collection, and to bequeath to the Institution the sum of $500,000 for the construction of a fireproof building in which to house it, under the terms as stated in his communication to the President of the United States dated December 15, 1905.

Among the provisions of the conveyance, it is stipulated that the sum of money to be bequeathed shall be used in the construction and equipment of a fireproof building connected with the National Museum or reasonably near thereto, according to plans and specifications to be agreed upon; that the building be used exclusively for storing and exhibiting the objects comprised in the gift; that provision be made for the convenience of students and others desirous of an opportunity for uninter rupted study of the objects embraced in the collection; that space be provided in which the Peacock Room shall be reerected, and that no charge be made for admission to the building or for the privilege of examining or studying the objects it contains.

The original collection conveyed by a deed of gift on May 5, 1906, comprised about 2,250 objects, but the additions since made have increased the number to above 4,000. Seven American artists are represented by over 1,000 examples, more than four-fifths of which are the work of James McNeill Whistler. The oriental part of the collection consists of Chinese and Japanese paintings in screens, panels, kakemono, makimono, and albums; of pottery chiefly from Japan, Korea, China, Persia and Egypt; of Egyptian glass; and of figures, statuettes, sculpture, mirrors, boxes, etc., in bronze, stone, wood, and lacquer. The special exhibition to which this catalogue relates comprises only about 175 of these objects.

FOREWORD.

There are at the present time two living men at least whose minds are wide-awake to the world-historical importance of oriental art in its bearing on our cultural development and in its immense fruitfulness of our own art life—Dr. Bode, who is planning to found an Asiatic museum in Berlin, and Mr. Charles L. Freer, who has made the American people heirs to the finest existing collection of Chinese art. It is a collection broad and universal in scope but at the same time one of harmony and unity of thought, the same leading motive and personal spirit pervading the magnificent specimens of Egyptian, Mesopotamian, Persian, and far eastern pottery, ancient Egyptian colored glass, Persian and Hindu miniature paintings, and the painting, bronze, and sculpture of China and Japan. And the genius of Whistler, a reincarnation of one of the ancient masters of the East, soars above these emanations of the oriental world as the spiritual link connecting the Orient and the Occident.

Mr. Freer occupies an exceptional place among collectors. He has never been accumulative, but rather selective in his methods; with a sincere appreciation of all manifestations of art and deliberate judgment, he has himself visited the East many times, and in full sympathy with oriental peoples, imbibed a profound understanding of their artistic sentiments and aspirations. Mr. Freer is the only great collector in our country who has sought and seized opportunities in China. He was privileged to enter the sanctum of many Chinese collectors and connoisseurs of high standing, and he was fortunate in securing masterpieces of the most indisputable artistic value. It is in the American national collection that for the first time our eyes are opened to the choicest specimens of ancient Chinese painting, and the Nation has every reason to look up with pride to this treasure house and to feel grateful to the man who has become

a national benefactor by bringing within the reach of all the message of the great teachings of eastern art. In their works of the brush the Chinese have inculcated their finest feelings, and no better means could be found for an appreciation of the true spirit of China than a study of her ancient masters. The American national collection now takes the lead in Chinese art and will form the basis for important research work to be carried on in this line. Whatever the future results of such research may be, whether the evidence in favor of the authenticity of individual pieces will be strengthened or to a certain extent modified, this will not detract from the intrinsic value of these precious documents, greater than which no other period in the history of art can boast. The grand old masters of the T'ang and Sung periods are restored to life before our eyes and speak to us their suave language of murmuring brooks, splashing cascades, glistening lakes, and rustling firs and pines. China thus is more awake for us than ever before, and she is awakened to full life in the displays of the National Gallery. May the timely event of a temporary exhibition of selected art works from this unique collection signal "The awakening of China" among our countrymen and give a new stimulus to our artists and art students.

BERTHOLD LAUFER.

CHICAGO, ILLINOIS, *March 24, 1912.*

CATALOGUE.

AMERICAN PAINTINGS.

JAMES MCNEILL WHISTLER.

1. The Isles of Venice (pastel).
2. Harmony in Brown and Gold—Old Chelsea Church.
3. The Summer Sea.
4. Blue and Gray—Unloading.
5. A Note in Red.
6. An Orange Note—Sweetshop.
7. Low Tide.
8. Petite Mephiste.
9. Purple and Gold—Phryne the Superb, Builder of Temples.
10. A Note in Blue and Opal—The Sun Cloud.
11. Green and Gold—The Great Sea.
12. Chelsea Shops.
13. Little Green Cap.
14. Wortley—Note in Green.
15. Venus Astarte (pastel).
16. Trafalgar Square—Chelsea.
17. Blue and Silver—Trouville.
18. Symphony in Gray—Early Morning, Thames.
19. Rose and Red—The Little Pink Cap (pastel).
20. Jeune Femme, dite l'Americaine—Arrangement in Black and White No. 1.
21. Portrait of F. R. Leyland.
22. Nocturne. Blue and Silver—Bognor.
23. Nocturne. Blue and Gold—Valparaiso.
24. Nocturne. Blue and Silver—Battersea Reach.

THOMAS W. DEWING.

25. Yellow Tulips.
26. The Piano.
27. A Lady Playing the Violoncello.
28. Pastel No. 20.
29. Pastel No. 6.

DWIGHT W. TRYON.

30. Autumn Day.
31. The Sea—Evening.
32. Autumn—Morning.
33. Early Night (pastel).
34. The Sea—Moonlight (pastel).

ABBOTT H. THAYER.

35. Monadnock in Winter.
36. Diana.
37. Capri.

WINSLOW HOMER.

38. Waterfall in the Adirondacks (water color).

ORIENTAL PAINTINGS.

JAPANESE PAINTINGS.

HONNAMI KOYETSU. Born 1556—Died 1637.

39. Bamboo.
40. Rabbits and grasses.
41. Stork.
42. Birds and waves.
43. Flowers.

TAWARAYA SOTATSU. Flourished 1624 to 1643.

44. Waves and island.
45. Waves and islands.
46. Poppies.

OGATA KORIN. Born 1640—Died 1716.

47. Garden scene.

OGATA KENZAN. Born 1662—Died 1743.

48. Flowers.

49. Pine-branch in snow.

YEITOKU KANO. Born 1543—Died 1590.

50. Trees in snow.

MORI SOSEN. Born 1747—Died 1821.

51. Peacock.

CHRONOLOGICAL LIST OF CHINESE DYNASTIES.

Shang	1766–1122 B. C.
Chou	1122– 255 B. C.
Han	255 B. C. to 221 A. D.
Chin, Eastern Chin, First Sung, Ch'i, Liang, Ch'ên, Sui, Wei	221– 618 A. D.
T'ang	618– 906 A. D.
The Five Dynasties	906– 960 A. D.
Sung	960–1280 A. D.
Yüan	1280–1368 A. D.
M'ing	1368–1644 A. D.
Ching or Manchu dynasty	1644–1911 A. D.

CHINESE PAINTINGS.

ARTIST UNKNOWN. Seal and signature of Hsüan-ho, Emperor, A. D. 1119 to 1125.

52. Monkey on rock, and water plants.

Signed PIEN LUAN. T'ang.

53. Eagle on rock.

Signed LI LUNG-MIEN. Sung.

54. Kwanyin.

Signed YEN LI-PÊN. Flourished 626 to 668. T'ang.

55. Flowers.

Signed KUO HSI. Sung.

56. Tall cliffs and waves.

ARTIST UNKNOWN. School of Wu Tao-tzŭ.

57. Kwan-yin.

Signed CHING HAO. T'ang

58. Landscape.

Signed LI CHAO-TAO. T'ang.

59. Landscape.

ARTIST UNKNOWN. Sung.

60. Lady near pine tree.

Signed HSÜ HSI. The Five Dynasties and Sung.

61. Two ducks and flowers.

After design by WU TAO-TZŬ. T'ang.

62. Portrait of Chao-lieh, Emperor of the Shu Han dynasty.

Signed CHAO CH'ANG. Sung.

63. Goose and flowering shrub.

ARTIST UNKNOWN. Sung.

64. Landscape with tiger.

Signed CH'ÊN SO WUNG. Sung.

65. Dragon.

Attributed to CHANG SÊNG-YU. Liang.

66. Kwan-yin.

TAPESTRY, KU-SU. Sung.

66A. Peonies and bird.

Attributed to MA YÜAN. Sung.

67. Landscape.

Signed LIANG K'AI. Sung.

68. Four figures.

ARTIST UNKNOWN. Sung.

69. Landscape with figure.

LIN LIANG. Flourished 1450 to 1465. Ming.

70, 71. Ho-o birds.

ARTIST UNKNOWN. Sung.

72. Monkey and trainer.

SCROLL PAINTINGS.

73. Landscape. Signed Li Ssŭ-hsün. T'ang.
74. Landscape. Signed Ma Yüan. Sung.
75. Figures. Signed Yen Li-pên. Flourished 626 to 668. T'ang.
76. Landscape. In style of Wang Wei. Born 699.
77. Landscape. Signed Yen Wên-kuei. Early Sung.
78. Landscape. Signed Fan K'uan. Sung.

SCROLL PAINTINGS—Continued.

79. Landscape. Signed Lêng Chên-jen.
80. Landscape. Signed I Yüan-chi. Sung.
81. Landscape. Signed Ch'ien Hsüan. Late Sung and early Yüan dynasties.
82. Landscape. Signed Liang Ch'ieh. Sung.
83. Landscape. Signed Chao Ch'ien-li (also known as Chao Ling-jang and Chao Ta-nien). Sung.
84. Buddhistic. Signed Li Lung-mien.
85. Buddhistic. Signed Ch'ien Hsüan. Late Sung and early Yüan dynasties.
86. Flowers. Signed Wang Yüan. Yüan.
87. Landscape. Signed Wang Mêng. Yüan.

ALBUMS.

88. Various Artists. Painting exhibited is portrait of Lao-tze, by Chou Fang. Flourished 780 to 805. T'ang.
89. Various Artists. Painting exhibited is by Ch'ien Shun-chü. Sung.
90. A single leaf from an Album. Painting exhibited is by Ch'ien Shun-chü. Sung.
91. Three leaves from an Album painted by Han Kan. T'ang.

MISCELLANEOUS ORIENTAL OBJECTS.

BRONZES.

92. Case of bronzes containing—
    9 Statuettes. T'ang and earlier. Chinese.
    6 Mirrors. T'ang and earlier. Chinese.
93. Jar. Shang. Chinese.
94. Arrow-vase for the game of pitchpot. Han. Chinese.

SCULPTURE.

95. Kwan-yin and one attendant. Northern Wei. Chinese.
96. Kwan-yin. T'ang. Chinese.
97. Relief Tablet. Wei or T'ang. Chinese.
98. Relief Tablet. Northern Wei. Chinese.

POTTERY.

99. Case of pottery containing—
    14 specimens, Chinese.
    8 specimens, Corean.
    7 specimens, Japanese.
100. Case of pottery containing—
    7 specimens, Persian.
    9 specimens, Mesopotamian.
101. Jar. Mesopotamian.
102. Jar. Persian.
103. Case of pottery containing—
    5 specimens, Persian.

ILLUMINATIONS.

104. Case containing 4 Persian and Indo-Persian illuminations by various artists.

ANCIENT GLASS.

105. Case containing 7 specimens of ancient Egyptian glass.

BIOGRAPHICAL SKETCHES OF THE PAINTERS.

AMERICAN PAINTERS.

JAMES ABBOTT McNEILL WHISTLER.

Painter and etcher; born at Lowell, Mass., in 1834; died at his home in Chelsea, London, July 17, 1903. His father, Maj. George Washington Whistler, was invited by the Czar of Russia to superintend the construction of the St. Petersburg & Moscow Railroad, and therefore from his eighth to his fifteenth year he lived in Russia. After his father's death in 1849, he returned to America, and in 1851 entered West Point Military Academy, but did not graduate; later he was connected with the Coast Survey at Washington, D. C. In 1855 Whistler went to England, but shortly after he moved to Paris and studied under Gleyre. A portrait of himself etched in 1859 is the first work of any consequence that is recorded; the same year he began to exhibit at the Royal Academy, and four years later settled in London. In 1863 his "Symphony in White" was refused at the Salon, but was hung at the Salon des Refusés, where it made a great sensation. Of his many paintings, the masterpiece is the "Portrait of My Mother," purchased by the French Government, and now at the Luxembourg in Paris. He delighted in night effects, and his portraits are at their best when the general impression most closely resembles his "nocturnes." While he was one of the great painters of all times, yet it is as an etcher that Whistler ranks supreme. Of the many plates that he etched, the series of sixteen known as the Thames Series takes the first rank. Whistler, the man, was perhaps the most interesting personality in the art world of the last quarter of the nineteenth century; his wit, his epigrams, his "gentle art of making enemies," kept him constantly before the public. *American Art Annual, New York, IV, 1903–4.*

THOMAS WILMER DEWING.

Born, Boston, Mass., May 4, 1851. Pupil of Boulanger and Lefebvre in Paris. Clarke prize, Nat. Acad. Design, 1887; silver medal, Paris Exp. 1889; gold medals, Pan-American Exp., Buffalo, 1901, and St. Louis Exp. 1904; Lippincott prize, Penn. Acad. Fine Arts, 1905; first medal, Carnegie Institute, 1908. N. A. 1888. Specialty, protraits and figures. Studio, New York.

DWIGHT WILLIAM TRYON.

Born, Hartford, Conn., August 13, 1849. Pupil of C. Daubigny, Jacquesson de la Chevreuse, A. Guillemet, and H. Harpignies in Paris. Bronze medal, Boston, 1882; gold medals, American Art Assoc., New York, 1886 and 1887; third Hallgarten prize, Nat. Acad. Design, 1887; Ellsworth prize, Chicago Art Inst. 1888; Palmer prize, Chicago Interstate Exp. 1889; Webb

prize, Soc. Amer. Artists, 1889; first class gold medal, Munich International Exp. 1892; gold medal, Columbian Exp., Chicago, 1893; first prize, Cleveland Interstate Exp. 1895; first prize, Tennessee Centennial, 1897; gold medal ($1,500), Carnegie Institute, 1898; chronological medal, Carnegie Institute, Pittsburgh, 1899; gold medals, Pan-American Exp., Buffalo, 1901, and St. Louis Exp. 1904. N. A. 1891. Professor of Art, Smith College. Specialty, landscapes. Studio, New York.

ABBOTT HANDERSON THAYER.

Born, Boston, Mass., August 12, 1849. Pupil of Gérôme and Ecole des Beaux-Arts in Paris. N. A. 1901; Royal Academy of S. Luca, Rome; Nat. Inst. Arts and Letters.

WINSLOW HOMER.

A noted landscape, marine, and genre painter, died at his home at Scarboro, Me., September 29, 1910. He was born in Boston, February 24, 1836, and at nineteen began working for a lithographer, but two years later took up painting and illustrating. In 1859 he came to New York, and studied for a short time at the National Academy of Design and with Frederick Rondel. Harper & Brothers sent him out to make war pictures in 1861, and his drawing "Prisoners From the Front," exhibited at the Academy of Design in 1866, attracted much attention. After the war he painted many pictures of negro life, and a visit to the Adirondacks inspired the camping scenes with mountain guides; then came travel in England and France. He is best known, however, by his pictures of the Maine coast, where for many years he lived the life of a recluse at Scarboro, the fisher folk serving as his models. A number of his works were included in the Thomas B. Clarke sale in New York in 1899, among them "The Lookout—All's Well" ($3,200), now at the Boston Museum of Fine Arts; "Life Line," bought by G. W. Elkins for $4,500, and "Eight Bells," which brought the highest price, $4,700. The Metropolitan Museum of Art in New York owns his "Northeaster" and "Searchlight—Santiago de Cuba," both presented by George A. Hearn, and "The Gulf Stream," which was purchased from the exhibition of the National Academy of Design in 1906. During the last ten years Homer painted chiefly in water color, most of his subjects being scenes in the Bermudas, which he visited frequently. His exhibit at the Pan-American Exposition, Buffalo, 1901, consisted of a group of water colors, for which he was awarded a gold medal; he received the first prize, $1,500, at the Carnegie Institute, Pittsburgh, in 1896; the gold medal at the Pennsylvania Academy of the Fine Arts the same year; a gold medal at the Paris Exposition in 1900; the Temple gold medal at the Pennsylvania Academy of the Fine Arts in 1902; and gold medals at the Charleston Exposition, 1902; and St. Louis World's Fair in 1904. He was elected an Associate of the National Academy of Design in 1864, and an Academician the following year; became a member of the American Water Color Society in 1876, and was also a member of the National Institute of Arts and Letters and of the Century Association. *American Art Annual, VIII, 1910–11.*

JAPANESE PAINTERS.

HONNAMI KOYETSU. Born 1556. Died 1637.

In the beginning of the seventeenth century there appeared in Kyoto a lacquerer of uncommon talent, Koyetsu Honnami, who, by virtue of his ability in caligraphy and painting, invented a style of lacquering of unusual merit. In the quality of designs and of technique no other productions can bear comparison with his, for Koyetsu's art was the joint product of his high personality and his varied accomplishments in literature, painting, the Chanoyu, and even in landscape gardening. Koyetsu, among many other innovations in lacquer work, brought in the use of tin, lead, and mother-of-pearl. Highly accomplished as Koyetsu was in the lacquering art, it after all was to him a mere diversion of his leisure hours, for his chief duty was to examine and judge old swords, an occupation of considerable importance in ancient times. For this reason he did not leave behind him very many productions, and this fact accounts for the rarity of genuine pieces from his hand. Of whom he first learned the art is past finding out, though it is known that in ceramics he received instruction from Koho. *The Kokka.*

TAWARAYA SOTATSU. Born 1623. Died 1685.

With Koyetsu is associated another man of genius, his friend Sotatsu. The two sometimes worked together on a single makemono, Koyetsu adding specimens of his beautiful writing to Sotatsu's paintings. Little is known of Sotatsu's life, but his works reveal a consummate genius for design. Among all the eminent flower-painters of Japan he stands, in the estimation of his countrymen, supreme. * * * Technically he was an innovation. He mixed gold with his Chinese ink, adding a hidden luster and rare gleam to grey and black. The leaves of his flowers are often veined with gold. He was fond of effacing the ground; we see shoots of bamboo and young fern fronds springing up from space. His typical masterpieces are screens overlaid with gold or silver leaf, on which the pigment is gorgeously incrusted. Yet his magnificence of color, which loves broad spaces of lapis blue, and exults in crimsons, emerald, and purple, keeps always a stately dignity; a marvelous sense of measure holds all the elements of his art in balance. *Binyon.*

OGATA KORIN. Born 1640. Died 1716.

Korin was related to Koyetsu in that his grandmother was the elder sister of the latter. Korin's grandfather had been in hard circumstances before he turned out to be a dry-goods merchant, but at the time of the birth of our artistic genius his father was driving a prosperous trade. The latter was a man of considerable culture, having mastered the secrets of caligraphy under Koyetsu, an uncle on his wife's side. Though born of a mercantile family, Korin did not succeed to his father's trade, but instead chose painting as his life work. He studied art, some say under Yasunobu Kano, but according

to others under Tsunenobu Kano. It is, however, evident that Korin admired the styles of Koyetsu and Sotatsu, which he followed until he evolved one of his own. Like Koyetsu, Korin was also adept in the Chanoyu and in landscape gardening. * * *

The careless and indifferent manner in which extemporaneous works of Korin are apparently done gives one at first an impression that he was too independent of the conventionalities of art. But closer study of his work compels a change of opinion, the admiration extorted being all the greater because in no one of his productions is there a trace of that mental toil so inseparable from mediocrity. In truth his pictures mirror most faithfully the characteristics of the age in which he lived, so varied and so suggestive. His creations are always rich in grace and beauty, and never marred by that wild grotesqueness which has too often been mistaken for nobility. The beauty of Korin's art is in his loftiness of conception and in the facile strokes of his brush. A painter of the impressionist school, as Korin was, he did not concern himself about accuracy so long as he succeeded in imparting some spiritual significance, which significance, however, may in many cases escape the perception of matter-of-fact observers—this subtlety being the very thing which so delights the hearts of true lovers of Japanese art. * * *

As originators of new decorative designs in the field of modern painting, Korin and some of his accomplished followers are deservedly entitled to high praise. Combining the telling strokes of the Kanos with the fascinating coloring of the Tosas, the style of the Korin school is marked by qualities ethereal in tone and irresistible in effect. It is because of its remarkable success in creating a style of the purely Japanese type by the amalgamation of styles radically different in their genius that the Korin school has been honored with its high place in the history of Japanese art. * * *

It was Korin who decorated with life-size flower masses in gold and flowing color the sliding doors of the aristocratic Yashikis of Toku-Gawa. *The Kokka.*

OGATA KENZAN. Born 1662. Died 1743.

Son of Soken, and brother of the illustrious Korin Yuigen, was the artist's given name, but as pseudonyms he used, besides Kenzan, several others, such as Shinsei, Shoko, To-in, Gyokudo, Reikai, Tozen, and Shuseido. A man of versatile talent, Kenzan did not confine himself to art, but also showed many accomplishments in literature and in the Chanoyu, both of which he studied under his distinguished contemporary, Yoken Fujimura. Nor did the artist neglect religious studies, which he pursued under a celebrated divine of his time. He first set up his kiln in the village of Narutaki, a suburb of Kyoto, and the fact that the village lay to the INUI, i. e., to the northwest of the Imperial Palace, led him to adopt the name of Kenzan, or Northwestern Hill. Later he followed Prince Kimihiro to Yedo (now Tokyo) and fixed his abode at Iriya-no-sato, for his revered patron had entered the priesthood and dwelt in the Rinno-ji Temple, near by, on Uyeno Hill. Here the artist continued his favorite occupation and was accordingly called "Iriya-Kenzan." * * *

At one time in his later years Kenzan had a kiln set up in a humble cottage at Rokkenbori, in Yedo. Whenever invited he would pay his respects to his patron Prince, often in his working clothes, soiled with clay. At one time, seeing the unsightly habiliments of the artist, the Prince presented him with a suit of fine silk. Putting it on, the honored craftsman returned home and at once resumed his work without a thought of his costly garment. This one fact shows how indifferent he was to worldly vanities and how devoted he was to his occupation. * * *

Kenzan died in the third year of the Kwampo Era (1743 A. D.) at the age of 81. At the time of his death he was absolutely penniless, so that his Imperial patron is said to have graciously provided his funeral expenses. On one side of his tomb was carved a verse to the following effect:

Sorrows and pleasures once passed, leave naught but dreams.

In most of his pottery works he signed himself Shisui Kenzan, or Shisui Shinsei, or simply Kenzan. Then, too, his talent was not limited to that particular industry only; indeed, his genius revealed itself also in calligraphy, painting, and literature. Next to ceramics, painting was his chief accomplishment, he having most favorably handled flowers and birds, and sometimes even landscapes. His style favored that of Koyetsu and Sotatsu more than that of Korin, for he seems to have laid great stress on the power of touch, and to have preferred a bold, unconventional tone to beauty of coloring. This fact is clearly proved by the vigorous designs on his pottery. His paintings show nothing of the crudity and blemishes of the so-called "porcelain painters" of later ages. Truly Kenzan deserves a place in the ranks of first-class painters. * * *

Although Kenzan belonged to the school which bears the name of his illustrious brother, he, unlike Korin, who affected beautiful coloring, took to ink sketches of classic simplicity, which taste may be accounted for by his intense devotion to religion and the Chanoyu ceremony, both of which have a recognized quieting influence upon the hearts of their devotees. Still, Kenzan's pictures were not always in black and white. On the contrary, they sometimes were illuminated in a splendor of colors. *The Kokka.*

YEITOKU KANO. Born 1545. Died 1593.

A noble example. How simple are the elements that compose this picture; the great pines, the mountains, the snow; but what a sense of vastness, of majesty, of solitude! A certain solidity of effect allies such work as this to the masterpieces of Europe; and in its own kind I do not know where we shall find painting to surpass it, whether in Japan or in the West. *Binyon.*

Yeitoku Kano is considered an artist of extraordinary power. He studied art under his father Naonobu and his grandfather Motonobu. At the bidding of Nobunaga Oda, whose patronage he enjoyed, Yeitoku decorated the walls and paper doors in the Ando castle with paintings. Subsequently he did likewise, at the request of Taiko, to the gilded walls in the Juraka and

Osaka castles. He died in 1593 at the age of 48. In later years he was known by the name of Ko-Yeitoku or Ancient Yeitoku. *The Kokka.*

Yeitoku was trained in Motonobu's school, and inherited the lofty traditions of Ashikaga painting. Hence a style that might easily have fallen into vulgarity and parade preserved in his hands weight and grandeur. * * * The typical masterpieces of Yeitoku and his pupils were immense screens, decorations on walls or sliding panels, painted in opaque pigments of rich color on gold leaf. The effect was one of extraordinary magnificence. Nothing could surpass the stately impressiveness of Yeitoku at his best. He painted horses in their stalls or in the freedom of the solitary hills; tigers menacing and irresistible; fabulous lions of strange but royal aspect; birds of rich plumage on forest boughs; fawns flying from the retreat of tall waving grasses, heroes and princesses of old Chinese legend, and superb landscapes. *Binyon.*

CHINESE PAINTERS.

PIEN LUAN. T'ang Dynasty.

Then Pien Luan, painter of birds and flowers, is perhaps worthy of a brief note for his splendid "A Peacock," eulogized by Hu Yen of the Ming dynasty some 500 years later. It appears that between 785 and 806 the King of the Hsin-lo (in Korea) forwarded as tribute a dancing peacock, and the Emperor was so pleased that he commissioned Pien Luan to paint two pictures of it, a front and a back view. This he achieved to such purpose that "the plumage of dazzling gold seemed to tinkle faintly" with the movements of the bird. *Herbert A. Giles.*[1]

LI LUNG-MIEN. Sung Dynasty.

Li Kung-lin, popularly known as Li Lung-mien, Li of the Dragon Face (Japanese, Ri-riu-min), has been described by one critic as "the first among all the painters of the Sung dynasty, equal in brilliancy to the masters of olden times." He belonged to a literary family, and in 1070 he himself gained the highest degree and entered upon an official career. After serving in several important posts he was compelled in 1100 by rheumatism to resign, and retired to the Lung-mien Hill, from which he took his fancy name, and where he died in 1106. He was a man of many talents. "He wrote in the style of the Chien-an period (A. D. 196–220); his calligraphy was that of the Chin-Sung epoch (3d and 4th centuries); his painting ranked with that of Ku K'ai-chih and Lu T'an-wei; and as a widely informed connoisseur in bells, incense burners, and antiques generally, he was quite without a rival in his day.

"During the 10 years he was in office at the capital he never frequented the mansions of the influential persons, but whenever he got a holiday, if

[1] An Introduction to the History of Chinese Pictorial Art. By Herbert A. Giles, M. A., LL. D., Professor of Chinese in the University of Cambridge. Shanghai. Messrs. Kelly & Walsh, Ld., 1905.

the weather was propitious, he would pack up some wine and go out of the city, taking with him two or three congenial companions. Then in some famous garden or leafy wood he would sit on a rock by the water, while the hours passed quickly by. During all the 30 years of his official life he never for one day forgot mountain and forest; therefore his pictures were those secenes which he had brought together in his own mind. Late in life, when suffering from rheumatism, between the groans he would raise his hand and sketch as it were upon the bedclothes; and when his family forbade him to do so he smiled and said, 'The old habit has not gone from me; I do this unconsciously.'"

He copied all the pictures by older masters that he could lay his hands on, and carefully stored the copies until he had a very large representative collection, to which he could always refer. In forming his own style his endeavor was to reproduce the strong points of each of his exemplars, and it seems to have been universally conceded by native critics that he achieved a marked success. In his own compositions, however, he always managed to introduce some novelties of his own. He painted a Goddess of Mercy "with an exceedingly long girdle, now known as the 'Long-girdled Kuan Yin;'" also a Kuan Yin reclining on a rock, which was quite a new departure; and again he painted a "Placid Kuan Yin" sitting cross-legged with fingers interlocked around the knee and a placid expression of countenance. "The world," said he, "thinks that placidity must necessarily be associated with a cross-legged position; but placidity is in the heart, and not on the outside." *Herbert A. Giles.*

YEN LI-PÊN. T'ang Dynasty.

Yen Li-pên, known to the Japanese as En-riu-hon, was, like his elder brother, in official employ, and by A. D. 668 had risen to the highest rank. One day, when the Emperor was amusing himself in his park, he saw a strange and beautiful bird, and was so much interested that he bade Yen paint a picture of it. Yen was forthwith dubbed "The Painter," and went home in a rage, and said to his son, "Here am I, a not altogether unsuccessful student of literature, who can only come to the front as a painter, as if I were a menial. Take care that you do not give way to a hobby of the kind." Nevertheless he was a very prolific artist. He painted portraits of "The Eighteen Scholars," and also of a number of "Meritorious Officials" for the Imperial galleries, and gained the sobriquet of the Color Magician. It is further stated that he, too, painted many of the foreigners "who brought tribute to Court upon the establishment of the Empire," and his treatment of human figures, hats, robes, chariots, etc., was considered to be exceptionally fine. *Herbert A. Giles.*

Yen Li-pŏn, called Enriūhon in Japan, Li-tŏ's younger brother, was his *locum tenens* as Minister of Public Works about A. D. 656, rose to be Under-Secretary of State and a Baron of the Empire in 658 and Minister of the Cabinet (neï-ko) in 670. More brilliant even than his career was the reputation he earned as an artist, both in calligraphy and painting. He is considered by far the first colorist of his time and had probably the principal

share in a celebrated picture representing foreign national types, painted conjointly with his brother. He painted very numerous portraits and scenes of life in scrolls and as wall pictures preserved in temples. Besides the lessons received from his father Li-pön looked upon Chöng Fa-shï, the imitator of Chang Söng-yu, as his instructor, but he far surpassed him. The Emperor Hui-tsung's Gallery contained 42 of his pictures, including several representations of foreign life and a number of portraits, whereas Li-tö is represented by nine titles only, one of which reads "Wang Hi-chï (the great calligraphist) pointing his brush." Yen Li-pön's ethnographical picture, the Si-yü-t'u ("Types from Eastern Turkestan") is said to have been later on indorsed with an autogram by the celebrated painter of the Mongol period Chau Möng-fu (died 1322), who comments on the beauties of the work and the difficulties of the subject. *Friedrich Hirth.*[1]

KUO HSI. Sung Dynasty.

The name of Kuo Hsi, known to the Japanese as Kwakki, stands among the greatest of Chinese painters. Unfortunately, we are not told very much about him. Anderson says he "flourished in the period Kai (K'ai) Pao (968–976)"—a century before his time. We read that "he was admitted into the Imperial Picture Gallery as a student, and that by his landscapes and gloomy forests he soon made a name for himself. At first he relied on cleverness of touch, but gradually he began to put more work into his pictures and to adopt the method of Li Ch'êng. His compositions were very much improved thereby; and then, later on, he came to seek inspiration and ideas from himself, giving free play to his hand on the walls of lofty halls. For tall pines, huge trees, swirling streams, beetling crags, steep precipices, mountain peaks, now lovely in the rising mist, now lost in an obscuring pall, with all their thousand and ten thousand shapes—critics allow that he strode alone across his generation, and that old age only added extra vigour to his brush."

As regards dates, we are told that in 1068 he received the Imperial command to paint, in collaboration with two contemporary artists, a screen in three panels, the middle one being allotted to him. He published a treatise entitled "On Landscape-painting," in which "he discusses distance, depth, wind and rain, light and darkness; also the differences of nights and mornings at the four seasons of the year; how in a painting the spring hills should melt as it were into a smile, how the summer hills should be as it were a blend of blue and green, how the autumn hills should be clear and pure as a honey cake (?), and how the winter hills should appear as though asleep." There is another passage in which he speaks of "a great mountain grandly dominating the lesser hills, and a tall pine offering a splendid example to other trees"—but here, says a critic, he is no longer on ground consecrated to painting alone.

[1] Scraps from a Collector's Note Book, being notes on some Chinese Painters of the present dynasty with appendices on some old masters and art historians. By Friedrich Hirth, Professor of Chinese, Columbia University in the city of New York. Leiden. Oriental Printing Office, 1905.

The following are extracts from his writings:

"Landscape is a big thing, and should be viewed from a distance in order to grasp the scheme of hill and stream. The figures of men and women are small matters, and may be spread out on the hand or on a table for examination, when they will be taken in at a glance.

"Those who study flower painting take a single stalk and put it into a deep hole, and then examine it from above, thus seeing it from all points of view. Those who study bamboo painting take a stalk of bamboo, and on a moonlight night project its shadow onto a piece of white silk on a wall; the true form of the bamboo is thus brought out. It is the same with landscape painting. The artist must place himself in communication with his hills and streams, and the secret of the scenery will be solved.

"Hills have three distances. From the foot looking up to the summit is called height-distance. From the front looking through to the back is called depth-distance. From near hills looking away to far-off hills is called level-distance. The colour for height-distance should be bright and clear; that for depth-distance heavy and dark; and that for level-distance may be either bright or dark.

"Hills without clouds look bare; without water they are wanting in fascination; without paths they are wanting in life; without trees they are dead; without depth-distance they are shallow; without level-distance they are near; and without height-distance they are low."

The "Hsüan ho hua p'u" gives the titles of 30 of Kuo Hsi's pictures, all landscapes, in the Imperial collection.

Not long after Kuo's death a number of his pictures had a very narrow escape. An official on whom a mansion had been bestowed, while watching the servants putting it into order, noticed that one of them was cleaning the furniture with a piece of colored silk. Examining this closely, he found it was a picture by Kuo Hsi; and on enquiring further he learnt that there were many more pictures of the same kind in a lumber room. It appeared that the Emperor Shên Tsung, Kuo's patron, had kept Kuo's works in this building; but that the next Emperor had caused them to be put away, to find room for works by the older masters, in which he was more interested. *Herbert A. Giles.*

WU TAO-TZŬ. T'ang Dynasty.

Wu Tao-yüan, better known by his style as Wu Tao-tzŭ (Japanese Go Doshi), stands by universal consent at the head of all Chinese painters, ancient and modern. He was born near the capital, which was then at Lo-yang in Honan. "A poverty-stricken orphan, but endowed with a divine nature, he had not assumed the cap of puberty ere he was already a master artist, and had flooded Lo-yang with his works." The Emperor soon heard of him, and gave him a post at court. About 720 he painted his famous portrait of General P'ei, who did not sit to him, but danced a sword dance before him, the result being that Wu turned out a picture in which people said "he must have been helped by the gods." About 750 the Emperor conceived a longing to see the scenery on the Chia-ling River

in Ssŭch'uan, and sent Wu Tao-tzŭ to paint it. Wu came back with nothing in the way of sketches, and when the Emperor asked for an explanation, he replied, "I have it all in my heart." Then he went into one of the halls of the palace, and "in a single day he threw off a hundred miles of landscape."

At that date Li Ssŭ-hsün was much in vogue as a landscape painter, and the Emperor bade him to give a taste of his quality in the same hall. Li took several months to complete his picture; but on seeing the two works together the Emperor exclaimed, "Li Ssŭ-hsün's picture of months, and Wu Tao-tzŭ's picture of a day, are both masterpieces indeed."

In one of the private apartments of the Palace Wu painted five dragons, the scales of which were so lifelike that the creatures seemed to move; and whenever it rained a thick mist came from the picture, dragons being associated by the Chinese with vapour and clouds.

The lines in which he excelled were numerous, including human beings, Buddhas, gods and devils, birds and beasts, landscape, buildings, and vegetation. One writer tells us that "he was fond of wine and feats of strength, and that as a preliminary to work he always made himself tipsy." Another says that he had a keen eye to proper remuneration for his work. We also learn, but without further detail, that "in landscape he initiated a school of his own;" on the other hand, he was thought to have been "a reincarnation of Chang Sêng-yu."

A great number of Wu's religious pictures are described more or less in detail. There was "Purgatory," "the sight of which not only made the beholder's hair stand on end," but inspired the butchers and fishmongers at the capital with such horror that many of them abandoned the trades against which all the anathemas of Buddhism were hurled and sought a livelihood in other directions. Huang Po-ssŭ, the art critic, wrote, in 1116, the following note on the above work. "This picture, which was painted by Wu Tao-tzŭ, is very different from those now to be seen in temples and pagodas. It has no 'Knife Forest' (where the wicked are impaled on swords), no caldron of boiling water, no ox-headed or green-faced lictors; and yet its gloomy horrors are such as to make beholders sweat and their hair stand on end, themselves shivering all the time, though it may not be cold. It has caused men to seek after virtue and give up evil practices; after which, who can say that painting is only a small art?"

In incidental connection with the paintings of Wu Tao-tzŭ we read that in 746 "the likenesses of Li Fin-fu and Ch'ên Hsi-lieh (two well-known statesmen) were carved in stone." The Buddhist rock sculptures at Lungmên in the province of Honan have recently (Journal Asiatique, Juillet-Août 1902) been assigned to the year A. D. 642.

Then there is his great picture of Kuan-yin (Avalôkitêsvara), now popularly known as the Goddess of Mercy, which, as seen in the modern woodcut, scarcely suggests the idea of an acknowledged masterpiece. In Chinese eyes, however, it is important as definitely settling the sex of Kuan-yin, over which there has been much controversy among critics ignorant of the real facts of the case. There is also the picture of the dragon combing

Dêvadatta's beard, "the strokes in which are as though of iron;" that of a female dêva holding an incense burner, "with a sly look in her eye as though she were about to speak;" and especially one Buddhistic picture in which "the heavenly clothes worn by the Richis (angels) flutter so as to make one actually feel the wind blowing." There is also a picture of Vimalakîrti lying sick, Manjusri calling to enquire after him, and a female dêva scattering flowers; another of Shâkyamuni subduing Mâra, the Evil One; and again another of the great Teacher in a peaceful attitude, surrounded by 10 disciples, "the shading of the mouth making the picture look extremely lifelike." Altogether, Wu Tao-tzŭ is said to have painted over 300 frescos on the walls of temples alone, with a variety of detail in each case that was truly astounding. The "Hsüan ho hua p'u" gives the titles of 93 of his pictures still to be found in the Imperial collection during the twelfth century. *Herbert A. Giles.*

CHING HAO. The Five Dynasties.

Ching Hao was a landscape painter who worked for his own amusement and wrote a small treatise on the art. He said that "Wu Tao-tzŭ, in painting landscape, had the brush, but not the paint; Hsiang Jung had the paint, but not the brush. I adopt the strong points of each of them, and form a school of my own." Kuan T'ung became his pupil, and "in his eager desire to excel the master forgot to eat and sleep." *Herbert A. Giles.*

LI CHAO-TAO (Nephew of Li Ssŭ-hsün). T'ang Dynasty.

Li Chau-tau, the son of Li Ssï-sün, of whom Chang Yen-yüan says that, while perpetuating the style of his father, he even surpassed him in his work. In distinction from "the Great Marshal," his father, he was called "the Little, or Junior, Marshal Li" (Siau Li-tsiang-kun). His work was not confined to landscapes, though, "birds and beasts" being mentioned as another category in which he excelled. *Friedrich Hirth.*

HSÜ HSI. The Five Dynasties.

Hsü Hsi, a Government official, was "famous for his flowers, bamboos, trees, cicadas, butterflies, etc. He used to frequent kitchen gardens in search of subjects; but although his pictures contain cabbages and such vegetables, in expression he passes beyond the limitations of the old masters." He was also a fine colorist, and could impart life to his work. One of his great works was a picture of the Parthian tree (pomegranate), covered with more than a hundred of the fruit. Another was "Peonies in a Wind," consisting of "a cluster of several thousand leaves and only three flowers; one flower straight in front, a second on the right-hand side, and the third quite behind a dense mass of leaves." "For flowers, Hsü Hsi generally used a fine transparent paper; when he painted on silk, he used a rather coarse-ribbed kind." A critic says, "In painting flowers people ordinarily aim at strict resemblance; but not so Hsü Hsi. And the painter

who can ignore such resemblance becomes what Ssŭ-ma Ch'ien was among prose writers and Tu Fu among poets"—an artist of the very front rank.

The "Hsüan ho hua p'u" gives the titles of 249 of his pictures in the Imperial collection (twelfth century), all of birds, fruit, flowers, and fishes. *Herbert A. Giles.*

CHAO CH'ANG. Sung Dynasty. Eleventh Century.

Among painters of flowers and fruit, Chao Ch'ang, known to the Japanese as Chō-shō, holds a very high place. In his youth, at the beginning of the eleventh century, he wandered about a good deal in modern Ssŭch'uan, and left behind him many of his "traces," as the Chinese call them; but late in his life he went back and bought up as many of them as he could obtain, so that his pictures became rare in the market. "Other artists," says one critic, "produce an accurate resemblance of the flowers they paint; but the art of Chao Ch'ang not only produces an accurate resemblance, but hands over to you the very soul of the flower along with it." "Every morning, before the dew had gone, he would walk around the garden and examine some flower carefully, turning it over and over in his hand. Then he would prepare his paints and paint it. He called himself Draw-from-Life; but people in general declared that his flowers were dyed, and not produced by colour laid on. This in fact is a test of their genuineness: If when rubbed with the hand no colour comes off on the fingers, the flowers are indubitably from the brush of Chao Ch'ang."

The "Hsüan ho hua p'u" gives the title of 154 of his works in the Imperial collection, all in the lines indicated above. *Herbert A. Giles.*

CHANG SÊNG-YU. Liang Dynasty.

The Liang dynasty lasted from A. D. 479 to 557, and produced about 16 painters whose names have been handed down.

The list opens with three Imperial princes, and we are told that one of these used to dash off likenesses of his guests in the banquet hall, which were easily recognized by children on whom their resemblance was tested.

But before proceeding, it is worth while to mention that, according to Lo Pin-wang, a poet of the seventh century, wall paintings were first introduced under this dynasty. The new departure, as will be seen, was obviously in response to a desire on the part of Buddhists for ornamentation in their temples, from which the custom very naturally spread to the Imperial Palace and the mansions of wealthy individuals.

Fourth on the list stands one of China's really great painters, Chang Sêng-yu, known to the Japanese as Chō-sō-yu, whom Anderson alludes to as the next artist after Ts ao Pu-hsing, "concerning whom any precise information is attainable." As a matter of fact, the information concerning Chang Sêng-yu is not precise as that which is obtainable concerning many painters of much earlier times. We do not know the dates either of his birth or death. We hear of him first of all about A. D. 510, employed as keeper of the pictures under one of the Imperial princes. The reigning Emperor, a

devout Buddhist, who on two occasions actually adopted priestly garb, and had all his sacrificial victims made of dough to avoid taking life, engaged Chang to paint pictures for a temple he had just built. He also commissioned him to paint the portraits of the Princes, who were all away from home, the result being a set of likenesses "exactly like the originals."

For the temple at Nanking to the Supreme Being, founded by the Emperor himself, Chang painted a Buddhist picture into which he introduced Confucius and the Ten Sages of old. The astonished Emperor asked what he meant by this; to which Chang replied, "Some day men will look to these for aid." This ambiguous saying was held to be fulfilled when, under the second Emperor of the later Chou dynasty, in the first half of the tenth century, there was a general spoliation of Buddhist temples, but this one was spared because of the presence of Confucius within its walls.

In another temple at Chinkiang the priests were much annoyed by the pigeons among the beams. Chang soon put an end to this by painting a falcon on the east wall and a kite on the west wall, which effectually frightened the pigeons away. *Herbert A. Giles.*

MA YÜAN. Sung Dynasty, Twelfth Century.

Ma Yüan (Japanese Ba-yen) flourished as a court painter between 1190 and 1224. "In landscape, human figures, flowers, and birds, he was very successful, and stood first of the Academicians." He had an elder brother, Ma K'uei, which name Anderson misreads Ma Tah (Japanese Ba-tatsu), who excelled him in painting birds, but "in other subjects did not come up to him;" and also a son, Ma Lin, who "was able to carry on the family tradition, but was a long way behind his father." *Herbert A. Giles.*

LIANG K'AI. Sung Dynasty.

Liang K'ai was, along with Ma Yüan and Hsia Kuei, a great master of art in the days of the Sung dynasty. The artist Liang K'ai was known for his masterly handling of both landscape and portrait subjects, especially the latter. He was appointed an honorary member of the Royal Art Institute and was decorated with the Chin-tai (The Golden Belt) which he, however, never wore but left hung up in the Institute. While his contemporaries struggled for official honours and personal emolument, he alone rose above these marks of worldly distinction, and lived happy and contented in his self-sought obscurity. In nobility of sentiment, vigour of touch, simplicity and freedom of treatment, Liang K'ai has hardly been approached.

The superiority of Chinese landscape art lies in representing a scene of impressive magnitude in such a manner that the beholder may read in it lines of hidden thought. Chinese landscapists have striven to impart besides the above quality a tone of calmness and solitude, such a tendency being especially noticeable in the productions of the South-Sang dynasty. In the Yüan dynasty this tendency became even more pronounced, with the result that sometimes the tone became too rigidly pensive and devoid of the compensating quality of pleasant ease. The matter grew still worse

in the time of the Ming dynasty, when conventionalism had full sway, resulting in the loss of spiritual expression, the life and soul of Chinese landscape art. The landscape productions of Ma Yüan, Hsia Kuei, Liang K'ai, and Yü Chien have given invaluable lessons to Japanese painters, who, while they modified to a greater or less extent their styles, at bottom owed their accomplishments to these illustrious Chinese painters.

Commenting on Liang K'ai the 'T'u-hui-pao-chien' (A Compendium of Chinese Paintings) remarks that he handled mostly human figures (pre-eminently sages and savants) and landscapes, and only now and then birds and flowers. He first studied under Ku Shih-ku, but in the end out-stripped his master. Liang K'ai distinguished himself by purity and strength of touch, and in economy of strokes. *The Kokka.*

LIN LIANG. Ming Dynasty.

Lin Liang was a native of Kuangtung who became eminent as a painter of flowers, fruit, birds, trees, etc. He is said to have been a very rapid worker, using his brush as though he were writing the "grass character," beyond compare in his own day. *Herbert A. Giles.*

LI SSŬ-HSÜN. T'ang Dynasty.

"Under the Tang dynasty painting was for the first time divided into Northern and Southern schools. The former was founded by Li Ssŭ-hsün and his son, who painted their landscapes in brilliant colours, and whose tradition was carried on by Chao Kan, Chao Po, Chü Po-hsiao, of the Sung dynasty, down to Ma-yüan, Hsia Kuei, and others."

About the year 745, Li was ordered to paint a door screen for the Emperor Ming Huang. A few days after its completion, the Emperor said to him, "Your skill is more than mortal; at night I can hear the plash of the water in your picture." This is perhaps a sufficient testimonial. But in his day there was a perfect craze for pictures by "the General," and legend soon became busy with his name. "On one occasion he was painting a fish, and had completed his work, all save the usual surroundings of river plants. Just then some one knocked at the door, and he stepped out to see who it was. On his return the picture was gone; and it was subsequently found by a servant in a pond whither it had been blown by a gust of wind. The fish, however, had disappeared, leaving only a blank piece of paper. Then for a joke he painted several fishes and threw them into the pond; but although the picture remained in the water all night, the fishes did not manage to get away." *Herbert A. Giles.*

Li Ssï-sün, a relation of the Imperial house of the T'ang Dynasty, who, like several other members of his family, excelled in landscape painting, was born in A. D. 651 and died in 716, according to some in 720. In 713 he had been appointed field-marshal (ta-tsiang-kün), for which reason his pictures are spoken of as "Marshal Li's Landscapes." He was looked upon as the best landscapist of the period, his reputation being chiefly due to

his coloristic efforts. His paintings had a chrysochlorous shine about them. This was his specialty and was much imitated by later masters. It was on this account that he was looked upon as having furnished the pattern for landscape work as far as colors are concerned. His originality in the coloring of his pictures has caused later art historians to described him as the founder of a school. *Friedrich Hirth.*

WANG WEI. T'ang Dynasty, Seventh Century.

We now come to Wang Wei, the great poet, known to the Japanese as Ō-i, who was almost equally famous as a painter. It was, indeed, said by Su Tung-p'o that "his poems were pictures, and his pictures poems."

Born in 699, he entered into public life, and rose to high office. He was carried off by the great rebel of the day; and on the latter's death he had some trouble to save himself from the executioner. He finally retired to a country house, and ended his days at the age of 60 in the enjoyment of such pleasures as may be derived from poetry, painting, and music, and with such consolations as may be afforded by the Buddhist religion, in which he had always been a firm believer. We are told that "his pictures were full of thought, and rivaled even nature herself"; also that "his ideas transcended the bounds of mortality." He is chiefly remembered as a landscape painter, but his portraits are said to have been fine performances. *Herbert A. Giles.*

YEN WÊN-KUEI. Sung Dynasty, Eleventh Century.

Yen Wên-kuei was a landscape painter, who went to the capital seeking his fortune, and sold his pictures in the streets. Some of these were seen by Kao I, when already enjoying the Imperial favor, and he brought them to the notice of the Emperor, with a request that the artist might be employed to assist him by painting the trees and rocks in the great frescos upon which he was engaged. Yen was accordingly sent for, and was commanded by the Emperor to paint "his minister's portrait," in obvious allusion to Kao I. However, when Yen handed up his work, it turned out to be a white silk fan, on which he had painted a portrait of himself; and luckily for him, the Emperor was a man who could appreciate a joke as well as a painting.

"There was preserved in the Kao family a sea picture by Yen Wên-kuei, not a foot square in size. The ships were like leaves, and the sailors like grains of barley; nevertheless the spars, sails, and sweeps, the pointing, shouting, and hurried movements of the crew, were all fully delineated; while the fury of wind and wave, the neighboring isles and islets, with monsters of the deep now and again rising into view—a thousand *li* in a foot of space—produced indeed a wonderful effect."

One critic says, "Yen did not model his style upon that of any old master, but originated a style of his own. His scenery in all its changing variety was so lovely that spectators fancied themselves at the very spots,

and his painting created a form of landscape known as 'scenery of the Yen school.'"

Another critic adds the following to some remarks in a similar strain: "The minuteness and the clearness of his detail were delightful, but he was lacking in anatomical strength." No dates are forthcoming beyond a mention of work done by him in 1008. *Herbert A. Giles.*

FAN K'UAN. Sung Dynasty.

Fan K'uan was really named Fan Chung-chêng; but because of his kindly, liberal-minded disposition, he was called Fan K'uan, which means Fan the Broad. No dates are given, except that he was said to be "still alive" about A. D. 1026.

"He loved wine, was rather wanting in energy, and unconventional; consequently he spent much of his time between the capital (Pien-liang) and Lo-yang (the old capital). He was fond of painting landscape, and began by modeling his style upon that of Li Ch'êng; but by and by his eyes were opened, and he said with a sigh, 'The method of my predecessors has not been to get into intimate relationship with things. Better than studying the style of a master will be to study the things themselves; and better even than studying things will be to study the inwardness of those things.' Thereupon he gave up the system upon which he had been working, and retired to a beautifully wooded spot on the Chung-nan Mountain in Shensi. There he would gaze upon the shifting values of cloud and mist, the difficult effects of wind and moon and shadow and light, until at length his soul was filled with inspiration, and forth from his brush would come a thousand cliffs and myriad ravines. Then the spectator would feel himself strolling along some shady mountain path; and even though it might be the height of summer, a chill would come over him and a hurried desire for warmer clothes. Therefore, throughout the Empire Fan K'uan became known as one who could reproduce the spirit of the hills, worthy to drive his chariot abreast with Kuan T'ung or Li Ch'êng."

Another writer says, "Living among mountains and forests, he would sometimes spend a whole day sitting upon a crag and looking all around to enjoy the beauties of the scene. Even on snowy nights, when there was a moon he would pace up and down, gazing fixedly in order that inspiration might come. He studied the art of Li Ch'êng; but although he succeeded to perfection, he was still inferior to his master. When subsequently he drew his inspiration from real scenery, with no superfluous ornamentation, then he gave to his mountain a genuine anatomy which ranks him as the founder of a school; and this characteristic of firmness and antiquity, plagiarised from no previous artist, entitled him to equal honours with Li Ch'êng. During the long sway of the House of Sung, these two were the only landscape painters of the very first rank, and they have never been surpassed. In their day it was said that, looking into what seems close in Li Ch'êng's pictures, you see that it is a thousand *li* away; while when looking into the distance of Fan K'uan's pictures, the scenery seems to be at hand. Both may be said to have given their creations life."

A third panegyrist, after repeating much of what has already been given, adds that Fan K'uan "really grasped the very bones of the mountains. In his later years, however, he used too much ink, thus making earth and rocks indistinguishable." *Herbert A. Giles.*

I YÜAN-CHI. Sung Dynasty, Eleventh Century.

I Yüan-chi, known to the Japanese as I-gen-kitsu, was a native of Hunan, who "began his career as a painter of flowers and birds. When, however, he saw what Chao Ch'ang had achieved he said, 'The age does not lack men; what I must do to make a name is to strike out in some original line not already occupied by the men of old.' Thereupon he set off to travel far and wide, visiting famous mountains and great rivers, and whenever he came across any particularly fine scenery there he would fix his attention, and roam about almost as it were in the very company of the gibbon, the deer, and the wild boar. And so, when he came to transfer with his brush these experiences of mind and eye, the result was something of which the everyday world had never succeeded in catching a glimpse. Then, when at home, at the back of his own house he laid out a garden and dug ponds, with rockwork and bamboos and rushes, and kept there a variety of waterfowl and animals, so as to be able to watch them in movement and in repose, and to reproduce them more successfully in his pictures. Thus it was that in this branch of art no one came out on his right"—i. e., surpassed him, the right hand being then the place of honour instead of the left, as in the present day.

We hear of him in 1066, employed in decorating the Palace walls. His picture of "A Hundred Gibbons" is several times mentioned as a masterpiece, but no details are given to afford a clue either to the composition or to its style. One authority says, "I Yüan-chi painted an immense number of pictures, and signed them himself as follows: 'Painted by I Yüan-chi, otherwise known as Chu-chiao, of Ch'ang-sha.'" The "Hsüan ho hua p'u" gives the titles of 245 works of his in the Imperial collection, among which were many landscapes, animals, birds, flowers, fruits, etc. *Herbert A. Giles.*

CH'IEN HSÜAN. Sung and Yüan Dynasties.

Ch'ien Hsüan, or Ch'ien Shun-chü, of Wu-hsing in Chehkiang, known as the Man of the Jade Pool and Roaring Torrent, graduated as chin shih about 1260, and, still faithful to the expiring Sung dynasty, joined a small coterie of which Chao Mêng-fu was president. When later on Chao took office under the Mongols, Ch'ien was very indignant, and wandered about, occupying himself with poetry and painting, until the end. He required the stimulus of wine: "only when he was beginning to get drunk was there co-ordination of mind and hand." When his paintings were finished he troubled no more about them, and connoisseurs used to carry them away. His best efforts were said to be equal to works by the old masters. On one occasion he borrowed a picture of a white eagle, and after copying it carefully he kept it and returned the copy, the owner not discovering the change. He painted human figures, landscape, flowers, and birds. *Herbert A. Giles.*

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CHAO LING-JANG. Sung Dynasty.

Chao Ling-jang, better known as Chao Ta-nien, was an Imperial clansman of the House of Sung, a fact which he considered as an obstacle to his unqualified success in art. However, he managed to secure a good education before he turned to painting, and then devoted himself to copying the great masters of the Chin and Tang dynasties, especially the works of Wang Wei, Li Ssŭ-hsün, Pi Hung, and Wei Yen, whose originals, in the two last-mentioned cases, he is said to have surpassed before many months had gone by. The exquisite poetry of Tu Fu is also quoted as another source of his inspiration. Although he never traveled far afield, finding his landscapes in the country around the capital within a radius of less than a hundred miles, his pictures were sure to contain some new impression, some striking treatment. Many of his landscapes were painted on fans, at the back of which the Emperor Chê Tsung, 1085–1100, would inscribe appropriate lines. When he became famous, the demands made upon him were so exhausting that he cried in despair, "This is to be a slave to art!"

Mi Yüan-chang wrote: "Ta-nien's pictures are pure and beautiful; his eyots and his water fowl are pregnant with expression of river and lake. When in the capital I obtained a horizontal scroll-picture of his, entitled 'Home Again.' The bamboo fence, the rush hut, the mist-enveloped grove, distant hills and streams—a thousand *li* in a foot of space—sedge and bulrush, egret and gull—a perfect riverine scene painted with loving skill."

Among minor artists of the period we read of one who was the fifth in descent from father to son, a good instance of heredity; of another who wrote from a distance:

> I paint the old hills round my home every day,
> Lest my soul should forget them, now far, far away.

Herbert A. Giles.

WANG YÜAN. Yüan Dynasty.

In 1329 a minor painter, named Wang Yüan, had to paint the figure of a demon on a temple wall over 30 feet in height. He began by submitting a sketch which he had painted on a number of sheets pasted together, but it was found that the arms and legs of the demon were anything but anatomically correct. "If you will deign to take instruction from an inferior," said the managing director (quoting Confucius), "I would advise you first to take your measurements and then draw a nude figure. You can clothe it afterwards." *Herbert A. Giles.*

WANG MÊNG. Yüan Dynasty.

Wang Mêng, sometimes called Yellow Crane, was a grandson of Chao Mêng-fu on the maternal side. He loved painting and acquired the method of his grandfather. But he did not lay himself out to please his generation; he merely painted as a means of expressing the genius that was latent in him. It was the same with his literary compositions; he placed himself

under no restraint, and in a short space of time would produce several thousand words.

In landscape he took Chŭ Jan as his model, and he also studied the works of Wang Wei. "He did not generally use silk, but sketched out his ideas on paper, finally carrying out his conceptions according to several schools. He would treat landscape in more than ten different ways and trees in a great many more than that. His paths would wind and wind; his mists and clouds were vague; his mountain forests were wonderfully suggestive of darkness."

Elsewhere we read: "For T'ao Tsung-i (a well-known art critic who flourished about A. D. 1350) he painted 'The South Village,' with all the details of ducks, cats, dogs, spinning wheel, pestle for hulling rice, and the implements of everyday life. For a sense of solidity and for expression from few touches, Huang Kung-wang and Ni Tsan are supreme in their respective domains; but for general effect they must both yield to Yellow Crane." *Herbert A. Giles.*

CHOU FANG. T'ang Dynasty.

Chou Fang flourished as an artist under the Emperor Tê Tsung, A. D. 780–805. His elder brother had accompanied Ko-shu Han on his victorious campaign against the Turfan, when the Chinese army captured the "Stone Fortress," the *λθενος πύργος* of Marianus of Tyre and of Ptolemy, recently identified by Dr. Stein. On his return he was able to put in a good word for his younger brother, and the latter was summoned to Court and ordered to execute a painting of a religious subject in a temple which the Emperor had just restored. "No sooner had he begun to paint than the people of the capital flocked in to watch him, fools and wise alike, some pointing out the beauties of his work and others drawing attention to its shortcomings. He made changes accordingly, and by the end of a month or so there was not a dissentient voice to be heard, everybody uniting in praise of the painting and declaring it to be the masterpiece of the day."

Among his other great pictures may be mentioned "Moonlight on the Water," "The Goddess of Mercy," "Vaisravana" (whose features were revealed to him in a dream), and also a portrait of Chao Tsung, son-in-law to the great general, Kuo Tzŭ-i. A previous portrait of him had been executed by Han Kan, and the old father-in-law "had the two placed side by side for comparison, but could not decide between them. When his daughter came to see him, he said, 'Who are these?' 'Those are the Secretary,' she replied. 'Which portrait is most like?' he continued. 'They are both very like,' she said, 'but the later one is the better picture.' 'What do you mean by that?' he asked. 'The earlier portrait is the Secretary so far as form and features go,' answered his daughter; 'the later artist has caught in addition the very soul of the man, who seems to be laughing and talking before us.'"

The "Hsüan ho hua p'u" enumerates the titles of seventy-two of his pictures in the Imperial collection (twelfth century).

In the very early years of the ninth century, according to one authority, there appeared certain men from the Hsin-lo nation, who "bought up at a high price several tens of Chou Fang's pictures, and carried them away to their country." This entry is of some importance, Hsin-lo being an old kingdom in the southwest of Korea, from which country Japan is said to have received her first lessons in Chinese art. Huang Po-ssŭ, the art critic, points out that Chou Fang made his name first of all by Buddhistic pictures and that later on his Taoist pictures were among the finest of his day. "But now," he adds, "we see nothing save his men and girls, which is very much a matter for regret." *Herbert A. Giles.*

HAN KAN. T'ang Dynasty, Eighth Century.

Han Kan, known to the Japanese as Kan-kan, was born at no great distance from Ch'ang-an, the once famous capital in Shenci, and "in his youth was employed as potboy by a neighboring publican. Before Wang Wei and his brother had made their mark they often bought liquor on credit to take with them during their rambles; and when Han Kan went subsequently to their house to dun them for the money he used to beguile his hours of waiting by drawing men and horses on the ground. Wang Wei was so struck by these efforts that he gave Han Kan annually a sum of 20,000 cash (say £5), and set him to study painting for over ten years."

Elsewhere we read, "Han Kan was a portrait painter of a high order, but his forte was horses. At first he studied under Ts'ao Pa, but later on he worked by himself. There was actually a popular rhyme of the day, saying,

Han Kan's horses
Came from Ts'ao Pa's courses.

The Emperor was very fond of large horses, and in his stables he had as many as 40,000 animals, so that he obtained a fine and large breed. From Ferghana in the west he annually received some as tribute, and these he sent up north to be taught to amble." The writer adds that "in speed they were equal to the wind, and the ground reflected on their shining coats."

The following story is perhaps the most widely known of all, true and false alike, that have been handed down concerning this painter: "In the middle of the T'ien-pao period (742–756) Han Kan was summoned to Court, and the Emperor bade him study horse painting under the guidance of Ch'ên Hung, of whom anon. Later on His Majesty reproved Han Kan for not having obeyed orders, whereupon the latter replied, 'Sire, I have teachers of my own. All the horses in the Imperial stables are my teachers'; at which answer the Emperor was much astonished."

A great many of Han Kan's Buddhist pictures are recorded, Bôdhisatvas, demons, and the like, mostly painted on the walls of temples. He also painted many portraits of eminent Buddhist priests. Among his horse pictures the most remarkable are: "The Emperor Trying Horses," "Horse Physiognomy," and especially, "A Hundred Colts." This picture,

to judge from the woodcuts which have come down to us, consisted of two discs with fifty animals on each, all in various positions, no two alike, and must have been a very beautiful work. There is also a picture of "Prince Ning Training Horses for Polo," a game which is said to have been introduced some centuries earlier by the Turkish and Tungusic emperors of China.

Another of his pictures had for its title "Yellow Horse sent as Tribute from Khoten"—a high-stepping and martial-looking animal.

"It has been handed down by tradition that whenever he painted a horse, Han Kan paid great attention to the season and the weather (in the picture), and to the angle and position of the animal, before he settled the structural anatomy and the colour of the hair. This was doubtless because the horse is classed under the element fire and has its corresponding station in the south; so that whether the colour was bluish gray, or black, or dappled, or white, it was always laid on in conformity with cyclical requirements, and with such splendid results. His success was also partly attributable to the fact that he obtained first-class horses as his subjects."

What his contemporaries thought of his art may be seen in the eulogistic lines where Tu Fu, the poet, describes one of his horses as "whiter than driven snow, its hoofs clattering with the thunder of hail, meet steed only for the skilled horseman, a veritable go-between of dragons."

The "Hüan ho hua p'u" gives the titles of fifty-two of his pictures, all connected with horses and hunting, in the Imperial collection (twelfth century). *Herbert A. Giles.*

HSIA KUEI. Sung Dynasty, Twelfth Century.

Hsia Kuei (Japanese Ka-kei) was a native of Ch'ien-t'ang, and served in the Han-lin College under the Emperor Ning Tsung (1194–1224), being decorated with the order of the Golden Girdle. "He painted human figures of all sorts and conditions. His monochromes seemed to be colored; his brushwork was virile; and his ink was as though dripped on—truly very wonderful. For his snow scenery he went to the works of Fan K'uan; and in landscape no academician since Li T'ang has come out on his right hand." *Herbert A. Giles.*

CHAO TZŬ-YÜN. Sung Dynasty, Twelfth Century.

Chao Tzŭ-yün is disposed of almost in a line. "He could produce a picture by a single brush stroke. In painting faces and hands, he was careful enough, but would dispose of draperies as if he were a calligraphist, by one stroke." He must have flourished about A. D. 1150. *Herbert A. Giles.*

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